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pressed on the glass, have often been mistaken for paintings on glass. It is of George Whitfield, a young man, his only titular appellation, the Bachelorate—the A.B.

But it is this that gives extraordinary value to this picture. Whitfield had a friend, the Rev. Mr. Barber, of Connecticut, to whom he was greatly attached, so much so, that he intrusted to him the care of that which was his concentrated project, his Georgia Orphan House. To this gentleman Whitfield gave this likeness. Of course he must have brought it with him from England, and it is equally clear that he must have been satisfied or pleased with it, as a delineation of his features, or he would not have given it to his friend. It is therefore, in strong proof, that this is a faithful verisimilitude of this transcendent orator; and the more reliable as of clear proof of his own ownership. That Whitfield was a man wielding a voice and gesture in all that constitutes the witchery of speech, is historic record. Even doubting Franklin was swayed by him, and cold Chesterfield confessed his extraordinary power.

You have nobly done in commencing this record. I trust others who are cognizant of such treasures, will give us their chronicle.

W. H. B.

#### REPLIES.

Newburyport, Mass., May 8, 1857.

To the Crayon:

Your correspondent, "A. J.," will find the familiar quotation—

"One touch of Nature makes the whole world kin,"

in the third scene of the third act of Shakspeare's play of "Troilus and Cressida," where the words are put into the mouth of Ulysses, in his interview with Achilles.

The adage—

"Hell is paved with good intentions,"

is an old English proverb, and may be found in a collection of such in an early volume of "Chambers' Education for the People."

E. VALE SMITH.

ERRATA.—In the NOTES and QUERIES department of the May number, and in the article signed "V.," relating to the word *vendute* the following typographical error occurs. The error consists in substituting the word *chef-d'œuvres* for *chief sources*. The sentence should read thus:

"I presume that *Venduta* is also of the Andalusian dialect, which I have heard is one of the chief sources of the variations of the American-Spanish from the pure Castilian," etc.

Again, in the first line of the first article, signed "R. E.," in the same department, the word "the" before Mr. Longfellow's name should have been omitted.

## Architecture.

#### AMERICAN INSTITUTE OF ARCHITECTS.

A MEETING of the members of the Institute was held on the evening of May 5th, 1857, in the University building, Washington Square.

A resolution was passed, requesting members to furnish designs for an Official Seal on or before the first Tuesday in July next. The designs to be sent to the office of Messrs. Richard Upjohn & Co.

The President, Richard Upjohn, Esq., read the following paper:

"Our efforts in the formation of the 'American Institute of

Architects' have been successful. A few weeks past we were what we have always been, single handed—each one doing his own work, unaided by, and, to a great extent, unknown to each other; possessing no means of interchange of thought upon the weighty subjects connected with our profession, pursuing our individual interests alone, and separately endeavoring to advance, as we were able, each one his own respective position. That history is now past. A quarter of a century is sufficient time, nay, too long, for an experiment in working to such disadvantage. We were ripe for the change which has resulted in our union, and we may well congratulate each other that we are able to meet on common ground, to consider and execute all those plans which will 'promote the scientific and practical perfection of its members, and elevate the standing of the profession.'

"The laws and regulations which we have agreed to follow, and to which we have appended our names, will not alone insure our progress—neither may we expect advancement in the great objects of this Institute, unless we resolve to respect each other, not merely by attention to the courtesies and frankness common among men, but by a strict attention to the requirements which any person may demand from his being a member of this body. That while the older members are earnestly engaged in furthering all proper measures by which the true interests of all shall be advanced, those who are younger may unite their endeavors to rear the structure in which we are all so deeply concerned as sharers of a common good, and a great public benefit.

"It need not be said to you, that the strength of a foundation depends in a great measure upon the adhesiveness by which the material composing it is bound together, and that upon the strength of the foundation depends the durability of the superstructure. And it may not be out of place to enforce this plain truth to your view now, before we go one step further with our work, that we may be sure that what we do at this crisis is well done. When we are most engaged in advancing as joint members of our Institute, its welfare, we are likewise equally engaged in promoting our own, and that of each person comprising it. This is the point upon which much of our usefulness depends, and from which our success will be gathered. For while we cease to act alone, we become vastly more powerful by being united for the one common cause, the development of Art and Science, as they are more immediately connected with Architecture. And such is the magnitude of this work, and so varied are the requirements needful to the obtaining even a sketch of the outline of the project, that no one person can possibly approach it with a view to its accomplishment by his own effort; hence the value of associating mind with mind—the thoughts of many minds presented by conversation, comparing experience with experience, distributing knowledge, which, were it not for this union, never would be diffused, and consequently never be shared by others.

"The course we have taken, then, is the right one, for it tends directly to the accumulation of knowledge most immediately connected with our profession; but this is not to be gathered as a light merely to be appropriated to our own especial benefit, a light that is to be kindled and suffered to burn within the sphere of its own narrow limits: by no means, for no one of us would desire that our usefulness should be cramped by any action that would have even a remote tendency to illiberal considerations. You know well that the finest and fairest design may be spoiled by the destruction of its breadth, as it

is possible to make that which is in itself ample—large and dignified by size—small by puerile treatment.

"Reality; nothing else will prove satisfying or lasting—not the representation of falsehoods, but the actual fact. Truth; let it be the principle upon which our works are founded, let it be our watchword—the talisman, which shall govern our labors, and the bond by which we are all united. The proper study of truth is essential for us; it never can be lost sight of by any among us who intends to honor his profession by his works, for what are works without truth; let us not view this proposition as a chance opinion, to come and go as it may, but let it be indelibly impressed and fixed on our minds. No one thought or conception should be harbored by any of us that will not bear the test of truth. Some of you will say we might as well pull down what we have already put up; that is not necessary, we will not charge all that we have done to our account. The age in which we have worked, the times and circumstances under which we have labored, must come in for a considerable share of the mischief which has accumulated through the deficiency of truth; what has been done should suffice; we cast aside from this time, unrealities, and with united effort, establish truth on the frontal of all our works. At least this should be our aim: unfortunately, we are prevented working as we would, in too many instances, by the power which persons, authorized as commissioners to oversee works which they have no ability to comprehend, possess. Many of the most costly works erected in our time prove that this power has been exercised to the retarding of Art, instead of its advancement. Many excellent opportunities for producing superior examples of architecture have been slighted, and the means expended have been lost.

"Let us look for better times—they have already dawned upon us; we can make them better, if we are determined to act in our proper capacity as true lovers of Art. We profess to be men who reflect on what we do. Let our works prove our professions. We have no remains of ancient Art to fall back upon, no examples to which we can appeal for information whenever and wherever we turn. Throughout this broad land, all is barren space, a wild, a wilderness. And this paucity of examples will oblige us to think more intently on our work, to deepen our thought to a more close and thorough investigation and search after truth, to purity of conception in our designs, and to a nobler development of the talent committed to us;—and more yet, to an humbler and purer acknowledgment of our talents, few or many, are gifts from God.

"These convictions of our calling only can make us capable of working out with a true and clear understanding, the unity and perfection of any work intrusted to our care. The purpose of every structure we build should be marked so as to need no other inscription than what it truly presents. Its exterior and interior expression ought to make plain the uses for which it is erected. Let these principles be well studied, and the more careful thought we apply to them, the greater variety and beauty will be manifest in our works.

"The good effect of our cooperation as members of the 'American Institute of Architects' upon our country will be certain to result in elevating the taste of its inhabitants, and consequently removing the many restrictions now imposed upon us through the prevalent ignorance of the public mind on almost every subject connected with our profession.

"It is proper before concluding this paper to consider what will most facilitate both the pleasure and improvement to be

derived by us at our stated meetings. If that which we have to communicate to each other be said in a plain succinct manner, free from any attempt to pretentious speaking, we shall profit by it, by saving time, and by the avoidance of mere words. Each person during the intervals of meeting may have some subject before him suitable for discussion. He will familiarize his mind with it. He will exercise himself to form useful illustration, and to construct careful exemplification, his private conversation on the theme will give him clearness and readiness in expressing his thoughts at the meetings of the Institute. Due deference for the opinion of others should be entertained, but opposite opinions, though presented with freedom, should be spoken and received with entire good will.

"These remarks are submitted to you from an earnest desire, for the prosperity and success of our association, wherein we hope to learn to cherish mutual respect and kindly feelings of brotherhood, as well as to develop and establish in this country the true principles of our art."

R. M. HUNT, *Secretary.*

BOWEN AND McNAMEE'S STORE.—This fine building, of which Mr. J. C. Wells is the architect, stands in Broadway, on the corner of Pearl street; it is 75 feet on Broadway and 150 feet on Pearl street; it is five stories above the ground and two below, with a double tier of vaults under the Broadway sidewalk, and one tier under the Pearl street sidewalk. The sidewalk on Broadway is formed by large blocks of granite, each block being large enough to span the entire width of it, and averaging eight feet wide, and these form the roof of the vaults, thereby rendering arches unnecessary, which makes them (the vaults) nearly as high as the basement story. The area between the granite sidewalk and line of front, which is 5 feet 6 inches wide, is covered with a platform formed of patent illuminating vault lights in iron frames, which being perfectly water-proof, connects the basement and vaults into one large room, 175 feet long, thoroughly lighted. The floors are sustained in the centre, from the cellar floor to the roof, by cast iron columns and wrought-iron girders, the ends of the beams resting on the lower flange. The fronts on Broadway and Pearl street, above the line of water-table, are entirely of white marble, from the quarries of Tuckahoe, commonly called Eastchester marble. The front on Broadway is more ornate than that on Pearl Street; it is divided perpendicularly into three main compartments by panelled piers or pilasters, and horizontally by a frieze and cornice between each story; between the panelled piers each story is again divided into three spaces by detached or insulated columns, with carved capitals of various designs, from which spring semi-circular arches with ornamental key-stones; these support the friezes above referred to: the columns stand on pedestals, the capping of which is continued between each, and forms the rails for balconies, the front of the balconies being filled in with perforated panels of geometric design, each story being varied in form; between each column is an arched window extending nearly to the floor, and owing to the thickness of the wall being three feet, and the windows being on the inner side, it affords ample room for standing in the balconies on the outside of the windows. The whole is crowned with an entablature of architrave, frieze, and cornice of liberal projection; and over the centre compartment, a pediment, on each side of which is a perforated parapet or balustrade, having pedestals over the main piers or pilasters, supporting vases of a graceful outline: the entire height of the wall from the sidewalk to the apex of pediment is 90

feet. The panels of the principal piers in the first story each contains an elaborately carved ornament, in the centre of which is the number of the building: and those in the second story, a handsome rosette.

The Pearl street front is divided perpendicularly into five compartments, and horizontally the same as Broadway, but the columns and arches are dispensed with; the two end compartments contain four arched windows in each story, and the centre compartment three; the intermediate compartments are solid with the exception of an arched recess or blank in the centre: the whole is crowned with a corresponding entablature to the Broadway front, the centre compartment having a pediment, and the two end compartments an ornamental balustrade or parapet, with pedestals and vases.

Such is a detailed technical description of this building. In a work of this character—a structure devoted to store purposes—an architect has many obstacles to contend with affecting the exterior beauty of the building, such as the uniform height of the stories, and the requirements of windows, etc. Mr. Wells has overcome these difficulties, we think, in an admirable manner. The façade is imposing; its design is carefully studied, and the whole edifice is most durably built. There is but little fear of this building being demolished; a guarantee of its prospective duration existing in the fact of its being truly ARCHITECTURE. We are gratified to learn that the beautiful store lately occupied by Messrs. Bowen & McNamee, having changed owners, owes the conservation of its fine front, which was threatened with alterations, to the beauty of its design more than to the substantial character of its material and workmanship.

"Mr. Editor.

Some body else's 'Building Stones.'

"At St. Petersburg, the most massive works, solidly executed in granite, hardly a generation ago, are already, as travellers tell us, almost in a state to require reconstruction, from alternate exposure to summer heat and intense frost."—*Mills' Political Economy.*

## Foreign Correspondence, Items, etc.

THE ILLNESS OF CRAWFORD THE SCULPTOR.

To the Crayon:

Paris, April 24, 1857.

SEVERAL statements in regard to Crawford have appeared, calculated to give a wrong impression of the hopes and fears which are entertained for him. For the sake of his numerous friends, as well as the public, I will endeavor to give a brief account of his illness.

The malady from which he suffers, according to the opinion of all the physicians who have attended him, is a cancerous tumor, situated directly behind the orbit of the left eye, attached to the bone above the inner angle of the eye. The tumor has been in existence for nearly a year; and its effects upon the eye were first observed about nine months since, when Crawford was on a visit to the United States. Mrs. Crawford, who remained in America on account of the health of her children, was to rejoin him in Europe in the course of the ensuing summer, but her solicitude was already awakened by the prominent appearance of the eye.

On arriving at Paris in October, finding no diminution in the

swelling, Crawford consulted M. Desmarres, an eminent oculist, who told him that the trouble was caused by a tumor, the character of which remained to be determined; that it was dangerous, and he advised him to remain in Paris. But so firmly was Crawford persuaded that it was nothing but a cold caught in the ears, or while travelling, which had settled in the eye, and so urgent were his affairs in Rome claiming his presence there, that he pushed on, taking with him only certain remedies supplied by Desmarres. These medicines caused no relief, and he was induced to place himself in the hands of Dr. Smith, of Rome, whose attendance, however, seemed fruitless. As Dr. Smith was at a loss to account for the character of the disease, he consulted with Dr. Gibson, of Philadelphia, and it was arranged between them that Dr. Gibson should perform an operation in order, if possible, to discover the cause of the trouble. Crawford underwent this "exploring" operation, which occupied upwards of half an hour, with heroic fortitude. It was followed by aggravations of all the morbid symptoms, and the result was of no service except in procuring a consultation of physicians and surgeons, who recommended him to leave for Paris, as they felt unable to afford assistance.

Crawford's friends in Rome had long felt alarmed at his situation, for, in addition to the distortion of the eye, he had been subject to vomiting and intermittent paralysis of the right limbs, which indicated pressure upon the brain. As it was deemed important that some friend should accompany him, in addition to his faithful servant, all were made happy by learning that Mr. Terry was to go. Most fortunate it was, particularly as between Lyons and Paris he was several times affected by returns of paralysis. Arrived in Paris, he called on Dr. Nelaton, to whom he had letters; and, after a consultation, in which Drs. Sichel and Velpeau assisted, it was determined that an operation was not to be thought of, and a course of medicine was begun, which, before long, was abandoned as injurious. A telegraphic dispatch had been sent to Rome, which caused Mrs. Crawford to hurry to Paris. By the time of her arrival, the physicians had all made up their minds that the tumor was of a cancerous nature, and must terminate fatally. Feeling sure that there was no cure for cancer, the physicians based their treatment upon the hope that it was not cancer, thinking that Crawford's only chance was in their having mistaken the disease. When finally assured beyond the shadow of a doubt that the tumor was cancerous, they ceased attendance as hopeless.

In this state of wretchedness, information came to Mrs. Crawford that Dr. Fell, an American physician, in London, and in charge of some wards of the Middlesex Hospital, had made some extraordinary cures of cancer. When assured that her husband's physicians had nothing more to offer, she opened a correspondence with Dr. Fell, the result of which was a visit of the doctor to Paris, and a recommendation from him that Crawford should go to London. Dr. Fell says, that if the brain is not affected directly, but simply by pressure, he fully expects to relieve him of the cancer; and, although it must involve the loss of his eye, that he hopes to be able to restore him to health.

Such is the cruel alternative which now presents itself, and which takes the form of hope in contrast to recent fears. Throughout his illness Crawford has shown a patience, fortitude, and resignation, rarely found in man or woman, and the more remarkable, considering his usual energetic habits of industry. He leaves for London the day after to-morrow, and